

HIGHEST HONORS

The Verdict of the World's Greatest
Artists and the Acceptance
of the Music Trade.
—INDORSED BY THE JURY OF EXPERTS OF

The WORLD'S FAIR

THREE MEDALS
AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL

Pianos, . . .
Reed Organs, .
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS
PRODUCED BY

W. W. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

E. A. KIESELHORST, General Agent,

1000 Olive Street, ST. LOUIS.

KUNKEL'S ROYAL PIANO METHOD.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderewski, Von Bülow, Gottschalk, Liszt, etc.

A wonderful exposition of piano playing. Takes a pupil from the very groundwork; starts with the simplest studies; explains everything as the pupil progresses, and, while maintaining the interest, develops a fine technique and lays a foundation for the most *Artistic Piano Playing*.

Its valuable features:

The studies and pieces throughout the book are of the most interesting and developing character.

They are fingered according to modern researches as exemplified by such masters as Hans Von Bülow, Karl Klindworth, Franz Liszt, Carl Taussig, Etc., phrased, and accompanied with full explanation of terms, notes, signs, etc., etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully de-

veloped. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc., are correctly and profusely illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

The annual meeting of the Abbey, Schoeffel & Grau Co., limited, was held on May 3d, at the Metropolitan Opera House. A large majority of the stockholders were represented by proxy. The object of the meeting was to elect the Board of Directors for the ensuing year. The same board that acted last year was re-elected. Only routine busi-

ness was transacted, and it was decided that the company should dissolve after the formal transfer of the Tremont Street Theater in Boston, to the Tremont Amusement Co., which was formed for the purpose of acquiring the property. This will take place shortly.

Frau Cosma Wagner and her son Siegfried will go to London in June, in order to be present at the performance of "Der Ring des Nibelungen" at Covent Garden. The seal of Bayreuth may thus be considered to have been placed upon the London festival; which, so far as the now rather old-fashioned machinery of the Covent Garden stage the construction of the theater will allow, will follow the Bayreuth traditions.

Jones—"Call him a musician! Why, he doesn't know the difference between a nocturne and a symphony."

Brown—"You don't mean it?" Then they hurry to get away from one another. Each is terribly afraid that the other will ask: "By the way, what is the difference?"

THE JESSE FRENCH PIANO & ORGAN COMPANY,

MANUFACTURERS OF THE "THREE GRACES"

STARR, JESSE FRENCH AND
RICHMOND PIANOS.

The STARR Piano is a recognized standard of artistic merit, and received the highest award at the World's Fair in '93, also at the Tennessee International Exposition in '98.

The JESSE FRENCH is a popular rival of all claimants for the second position, because of its acknowledged durability, elegant tone and action, while the RICHMOND is certainly the best commercial Piano in America, moderate in price and thoroughly reliable. We make nothing but such goods as we can sell on honor and fully guaranteed, and parties dealing direct with us get factory prices and save all middlemen's profits. Write us; a 2c. stamp may save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY,

10th and Olive Streets,

ST. LOUIS, MO.

THE MUSIC OF THE SPHERES.

In people gifted with poetic instinct, a vague association of music with the stars is frequently established by independent working of the imagination. Many a young enthusiast who has never been told of the Pythagorean comparison of tones with celestial bodies, early discovers for himself that certain compositions "somehow remind one of the stars." This is, perhaps, says *Musical News*, because contemplation of the firmament has carried his thoughts into the regions of the unknowable, and he has found that certain musical masterpieces affect his imagination in a similar way. The conception that the spiritual life of Nature is ever expressing itself in sound and tone, that the Infinite Universe is ever making itself manifest to us through motion in time, has, in one form or another, occupied the minds of poets and thinkers from remotest ages down to the present day. Spitta, speaking of Buxtehude's seven suites for clavier "representing the nature and characteristics of the planets," as then known, alludes very sympathetically to this belief that the highest efforts of musical art bring the mind into contemplation of cosmic motion. Helmholtz, on the other hand, was surprised that philosophers should still be found who prefer such dreaming to scientific work. The intellect of Helmholtz, in many respects, transcended the powers of the ordinary individual of artistic temperament. There are, however, things revealed to poets and artists—nay, even to artistic children—which the great scientists never seem to appreciate fully. There is much, too, in ancient history which leads one to suspect that the men of remote antiquity had perceptions which modern civilized life blunts, and which modern systems of education tend to destroy altogether. And, in view of these facts, it is well to take heed lest any precious verity should be swept away along with the discarded rubbish of old-world speculative philosophy.

On what does our enjoyment of music depend? We know, for instance, that genuine pleasure may be obtained from hearing, say, the fifth prelude of the first part of the Wohltemperirtes Klavier, played very simply upon an old-fashioned instrument of feeble and intimate tone. The pleasure must depend very slightly on rhythmic effects, for the people most susceptible to its influence are often amusingly intolerant of Hungarian and Slavonic music. Sense of sound-color and pitch plays but a trifling part. A musician wrecked on a lonely coast, with a piano among his salvage, would continue to get pleasure from the instrument long after its strings were out of order. "It is a strange trait in human nature," observes a contributor to the *Musical News* (March 19th, 1898), "that individuals grow to enjoy in music what they are constantly accustomed to hear as such, and that frequent familiarity with poor tone deadens the critical faculty of the ear. . . . Organists are prone to grow blind to the defects of the instruments they play upon." If refinement of musical taste depended upon a highly developed sense of sound-color and pitch, instrument makers and tuners would have an overwhelming advantage over the rest of the musical world; but, as a matter of fact, the more perfectly one appreciates a beautiful musical idea, the less one thinks of the medium by which it is expressed. There are plenty of people who would not part with their "old piano" for the finest instrument ever made. A "glorious" instrument would merely distract them.

But it may be urged that the pleasure to which we have alluded sometimes depends upon an intellectual appreciation of canonic ingenuity. Here, again, it is a question whether canonic does not tend to distract some musicians from that which is vital and essential in Art. Be this as it may, it is a matter of common experience that knowledge of technicalities is not at all essential to enjoyment of pure music.

To take yet another instance, imagine one of the more abstruse of the Beethoven Quartets performed with ordinary accuracy and intelligence on ordinary modern stringed-instruments. Students of Helmholtz are able to explain why the sound-effect would almost certainly be unpleasant. A person unable to get into touch with Beethoven's ideas would be terribly worried by the flow of "beats." Indeed, even under the most favorable circumstances, who really enjoys the later Beethoven Quartets at a first hearing? Once initiated, however, a person may obtain a certain amount of pleasure from a mediocre performance. On what does his enjoyment depend?

"The appreciation of sound is ultimately a psychological act," says Science. "When we speak of a musical ear, we really mean a musical mind, or a musical brain." There Science leaves us, but listen to what the "Dreamer," Jean Paul Richter, has to say: "There is within us an indefinable sense, which makes life appear a prison. It was by this sense that theologians were led to regard life as an apprenticeship to Immortality. By this sense we obtain fitful consciousness of things which the eye has not seen, nor the ear heard." Now, pure music stands in very close relation to our inner being. It is by the reverent study of pure music that a man best develops

the inner sense of which Jean Paul speaks. And the organist, playing Bach quietly by himself, can WELL AFFORD to become "blind to the defects of the instrument upon which he plays."

Like the student of Beethoven's Quartets, he reckons little of material sound, which, for him, is but a vehicle conveying something for which no word has yet been invented. The man's mind is brought into contemplation of the First Cause of Things—He hears the music of the spheres.

SONGS AND SINGERS OF TO-DAY.

Are the songs sung to-day in our drawing-rooms elevating? Are we, in fact, deteriorating? I regret I must answer in the affirmative, says a writer in *The Music Trade Review*. It is a curious thing that the further we advance in operatic music—the more dramatic form our oratorio assumes, the more inartistic, the more inane, our drawing-room ballads become. It may be that our dramatic music grows so difficult—both in the voice part and in the accompaniment—that they practically prohibit performance, and so the modern ballad simply owes its existence to the inexorable law of supply and demand. I have no doubt whatever that there is a great deal of truth in this; yet I think we are too lazy, rather than too unmusical, to appreciate a good song. It may be that singers give listeners bad habits, or that listeners give singers bad habits; there is a fault somewhere. Who is responsible for the incarceration of Schumann, Schubert, Brahms, Franz, Berlioz and Sterndale Bennett? Why is it that Sullivan, Cowen, and most of the English composers, are represented by their worst, or at least their less artistic songs, rather than their best? Is it because of a big compass? Is it because of a difficult accompaniment? These two reasons may, in some cases, have bearing, but not always. The amateur singer, as a rule, has no limits to his compass, and, unless he be an unusually cultivated amateur, he is not particular how the accompanist gets over his difficulties.

What is it that causes a song to become popular? Of course you will say a good melody—a "catchy" air. Yes, but what gives an air that essential qualification—"catchiness"? It is rhythm. Rhythm forms the basis of all melody. The simpler the rhythm of a song, the more chance it has for popularity. Take a song, for instance, like Pinsuti's "Queen of the Earth." The refrain of this contains—first, two phrases identical in rhythm, and then, a simple phrase, containing one long note followed by triplets, is repeated over and over again to the end. Another popular song, known as "Say Au Revoir, but not Good-bye," is a repetition of one rhythmical phrase from beginning to end. This is also the case in that music-hall atrocity, "Sweet Rosy O'Grady." An examination of these melodies will be sufficient to demonstrate the reason why songs and dance-music become popular.

Our modern songs have too little nature in them. The only elements introduced, as a general rule, are moonbeams, starlights, and winds that blow from the south. These effects of nature are introduced in much the same way as limelight in a theatre, to illuminate the artist on the stage. Go into any music shop and look through the parcel of "new music" specially laid out for your benefit. What will you find? You will find that the songs are continually harping on one string—I and You, You and I, eternally ringing in your ears to a waltz refrain. The sun never shines in these songs. They are always set "in the flickering firelight," "when the lights are low," "when darkness deepens," or "in the hush of the twilight." Do we not long for a blaze of sunlight to brighten these dark corners—a thunderstorm to clear this unhealthy atmosphere! Most of these songs are positively silly; others are ambiguous.

WILL MOTTL CONDUCT HERE?

As it is probable that the conductor for the Covent Garden season of opera in London will fulfill the same duty during the opera season later in this city, the following item from the *London Musical Standard*, is of some interest: "Most Wagnerians will be satisfied with the choice of Herr Felix Mottl as conductor of the forthcoming Wagner Festival at Covent Garden. Indeed, when the death of Anton Seidl was known in London, the names of Dr. Richter and Herr Mottl were the first that suggested themselves, so that Mr. Schulz-Curtius has probably given satisfaction to every one in engaging the Carlsruhe conductor. Some of us, perhaps, would have liked to have an opportunity of hearing Herr Mahler again, especially as he has made great strides in his profession since he was last here; but the ordinary London amateur, so conservative in his tastes, would probably have voted for Felix Mottl, who at any rate is as good, if not better, than the late Anton Seidl."

It is stated in other London papers that offers of \$10,000 to \$20,000 for an American season have been

refused by Nikisch, Mottl, Weingartner and Richter. A local writer on musical topics says: "The present indications are that great conductors will soon ask and get as much as great tenors and sopranos; and they ought to."

TOLSTOI'S IMPRESSION OF SIEGFRIED.

One hardly knows whether to laugh or weep over Tolstoi's account of his impressions of a rendering of "Siegfried." To the great world it will come as a surprise that Tolstoi has been inside of a theater within recent years, says the *London Chronicle*. He went however, at the urgent entreaty of friends, who assured him that he could not understand Wagner without seeing him. Tolstoi was of a different opinion, and that opinion, apparently, he retained. He tells us in the new section of his essay on Art, how he went rather late, how he found the great Moscow Theater crowded with Grand Dukes and persons of distinction, and of the extreme difficulty with which his friends kept him from escaping at the end of the first act.

We could imagine that in such surroundings the simple-living ascetic would be ill at ease, whatever the opera on the stage. Tolstoi's preconceived antipathy to Wagner, his distrust of his method, his disbelief in the possibility of the music-poem, and his conviction that the whole of the ring was one stupendous counterfeit, are expressed in lively terms enough. The thing that impresses him most about Mime—indeed, he cannot shake it off—is that he is dressed in "trico-tights." "He opened his mouth in a strange way, he sang something incomprehensible. The music of various instruments accompanied the strange sounds which he emitted." The rest he gathers from the libretto—which shows that he saw an exceptionally bad Mime. The scene between Siegfried and Mime bored him to death. When Wotan appeared, he notes that he stood in a stupid pose, with a spear—which was very likely true—and that he was dressed up in a wig and tights at the same time.

"The riddles have no meaning except to tell the audience what the Nibelungs are, what the giants are, what the gods are and what has happened before."

And this is how Tolstoi was impressed by the foregoing scene and the song of the sword: "Siegfried seizes one of the pieces of what is meant to represent the broken sword, saws it up, puts it on what is meant to represent the forge, melts it, and then forges it and sings: Heaho, heaho, hoho! Hoho-hoho, hoho, hoho! Hoheo, haho, haheo, hoho." Surely if ever there was a song that would carry away an opera house not of abnormals, or descendants, or hypnotized cultured people, but of Covent Garden porters, or even Tolstoi's own simple-natured peasants, it is that song. But not a bit of it. He sees no humor in one of the greatest of comedies; and, at any rate, in the caricature he has given to the world, the whole business has suggested to his mind nothing but a gnome in one sort of tights, a god in another, and a youth with a horn shouting "Hoheo!" The best that Tolstoi will admit as to Wagner's musical capacity is that he was not destitute of talent! Somehow the old Titan's rage seems to have blinded and deafened him. By one of those ironies so common where great men are working by different roads toward the same end, Tolstoi does not see that Wagner's art was as religious in its bent as his own; that two masters, neither knowing where the other was going, have unconsciously been working toward the same goal.

ROSENTHAL.

Rosenthal, who played the Steinway on his last American visit, when he succumbed to typhoid fever, has recovered from a bad finger and been reappearing in London. *Musical News* says: St. James's Hall was crowded when Herr Rosenthal gave his third and last recital. Beethoven's Sonata, Op. 109, was played with extreme clearness of design and finish of detail; Schumann's Etudes Symphoniques, which followed, were a veritable triumph, both in conception and execution; Schumann seems to be peculiarly sympathetic to Herr Rosenthal, who gets, in a special manner, at the heart of his works; in the Finale, a slight departure from the usual text was made, reverting, we believe, to the first edition. A group of pieces by Chopin and Rubinstein came next in order, and included two encores, the Etude of Chopin (No. 9 of the second set) being repeated, and Henselt's Wiegelielchen being added to the "Rubinstein" selection. Liszt's enormously difficult Fantasia on "Don Juan" came last on the list. At its close, the enthusiasm of the audience broke loose; and it was genuine enthusiasm, which is exhilarating and infectious, not the greedy and obstinate applause that exacts an extra piece. An extra piece, however, was accorded—Chopin's Valse in A-flat, a favorite "encore" with Rosenthal. There seems to be no doubt among musicians that Herr Rosenthal is the greatest of all pianists, as an executant.

MUSICIAN'S REVIEW

June, 1898.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 21—No. 6.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, - - - - - \$3.00
Single Number, - - - - - 1.00

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

THOMAS M. HYLAND, . . . EDITOR.

JUNE, 1898.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

LITERARY ASPECTS OF MUSIC.

The recent and irreparable loss of Anton Seidl, according to *Current Literature*, suggests certain animadversions on music; on certain phases of it that are not always taken into consideration by laymen; for Seidl's relations with music were not directly those of a producer or executant; although he certainly did, in one sense, produce music of the supreme type, with supreme art. But music is far more than sound; more even than melody and harmony. There is more to music than the ear discovers. To those that know it, one of the most important qualities is its appeal to the eye. Experts read a musical classic as they do a famous poem or a standard novel, and they skim or peruse new music as they skim a newspaper. They claim, indeed, to derive almost as much pleasure from what is literally "reading" music, as from playing it or hearing it played. One learns to read music as to read books; picking out each note with hesitant deliberation, as a beginner consults the letters of his primer; constructing the chords laboriously as a child groups the letters into a word, and combining the chords into a phrase as a child builds up its understanding of a sentence. In time, the reader of books learns to grasp a word as a whole without any conscious spelling of it. Gradually, he is able to take in a whole sentence at a time, without pausing to study its separate words. So the practiced musician reads his notes, and such a virtuoso as Liszt is said to have constantly read eighteen measures ahead of the measure he was playing. To the physiological psychologist, one of the most marvelous abilities of the human mind is a trained pianist's rapid performance at first sight of a brilliant composition. We are too sadly accustomed to the ubiquitous piano player either to realize or admire the astounding ingenuity of his mind; but to appreciate it thoroughly, one has only to make a calculation of the myriad messages and the lightning-like volitions required for the playing, at a high rate of speed, of complicated passages; for they are written in two clefs and on a staff which serves for any key, the performer being compelled to alter the significance of every note throughout the piece according to the signature of the key. The necessities for deciding the time to be spent on each note, the quality of tone to be produced, the force of that tone and its relation to everything that follows it or precedes it, or is struck simultaneously with it, are so appalling that one really ought to forgive the average pianist for not adding to the miracle by playing with large intellectuality and emotion.

The reading of a piano composition is wonderful enough, but there is something stupefying about the

reading of an orchestral score. The composition is likely to be quite as brilliant as most brilliant piano pieces, and it is scattered among a horde of instruments, the notes for which are written in several different keys and clefs at the same time. The main theme is tossed about from one family of instruments to another, and contra melodies of all sorts and descriptions are thrown in at every crevice. Different instruments must be kept at different degrees of force, and they must express different emotions at the same time. The problems presented to an orchestral conductor at the first sight of a score for grand orchestra would seemingly swamp the most agile intellect in existence; yet the trained student takes up such a score with the light-hearted comfort of a summer girl opening a paper-covered romance to be read in a seaside hammock. The musician sits back in his seat at home or in a street car or a railroad train—or, perhaps, even in a carriage!—and reads rapidly and understandingly till the whole place about him resounds and quivers with music that has no being except in the secret porches of his soul. Many an old musician is brought to tears by this silent reading of page after page of orchestral score. Music that makes no appeal to the eye is not likely to be music of much prominence. Music that does so stir the reader is surely a sort of exalted literature.

ROSENTHAL'S REMARKS.

Rosenthal, the great pianist, who will tour the United States next fall, when interviewed recently in London, said:

"Audiences in general are very much inclined to regard a pianist's energy as technique, rather than force of expression, and mere cantilene for soul—in other words, pianissimo for soul, and fortissimo for technique—forgetting that he is not always free in the matter of nuance. There is a heroic way in music, as well as a lyrical way. Technique in pianissimo is difficult, but easier than a good sounding fortissimo." In reference to Rubinstein and Liszt, he said: "I was more impressed with Rubinstein than Liszt, though the latter was in some respects incomparable. Perhaps it was because the temperament of Rubinstein was more like my own." As to his preference in the matter of compositions, he has a fondness for Schumann's concerto. "Liszt's concerto in E flat is very dashing, but it is paradoxical, and I do not rank it very high. I much prefer Chopin's in E minor, because this composer, to my mind, has the maximum of energy compressed in a nut-shell. In the highest sense he thought out and made his form. I also admire his sonatas. My estimate of Chopin increases year by year. His gentler qualities caught me in the first instance, but I have since comprehended his artistic power and intellectuality. Chopin produced nothing that was lacking in finish."

Amongst many others engaged by the Chicago Orchestra for next season are Emma Eames and Moritz Rosenthal.

Mr. S. B. Mills, the well-known pianist, who spent many years in this country, principally in New York, has returned to his native place in Wales, and will remain there.

The famous old music master, Manuel Garcia, has lately completed his ninety-fourth year. He keeps his interest in his art, frequently attends concerts, and still gives occasional lessons. His memory is sound, and he recalls episodes of Napoleon's war in Spain. After the taking of Badajoz by Wellington, Garcia's father fled with him to Naples. Manuel Garcia is one of the few living musicians who personally knew Beethoven.

The centennial of the first performance of Haydn's "Creation" occurred last month. The initial performance took place at Schwarzenburg Palace, Vienna, April 29th, 1798.

MAJOR AND MINOR.

Verdi will, it is said, spend the remainder of his life in Milan, where the remains of his wife repose.

It is announced that Mlle. Marie Van Zandt is engaged to be married to a fabulously wealthy Russian, one of the nobility.

Barcelona has of late been enjoying the operas "L'Africaine," "Aida," "Pescatori," "Pagliacci," and "Cavalleria Rusticana."

Wagner's "Tannhäuser" was given in Alexandria, Egypt, in February, with immense success. It was the first performance of Wagner's music in that country.

Rumor has it that "Das Rheingold" has been refused performance at the opera, Paris, from the fact that its presentation would not fill an entire evening, and would have to be followed by a ballet.

Massenet's "Cendrillon" has been read at the Opera Comique and unanimously accepted. Massenet has recently been made a member of the Stockholm Academy.

Max Alvary, who suffered a severe injury from a fall on the stage during a recent rehearsal of "Siegfried," at Mannheim, Germany, has just been awarded \$6,000 damages at Leipsic.

Three noted orchestral conductors died lately abroad. They were Francesco Lehár, of Budapest; Theodore Loewe, formerly director of the Hoftheater, at Coburg, and Constantin Zschoppe, director in the Stadt Theater, at Heidelberg.

The redoubtable Col. Mapleson has once more returned to the charge. He has issued a prospectus for a scheme to provide operatic performances at the Olympia Theatre, London, during six months of the year, at half the ordinary rates, and expects to start at the end of April.

Tschaikowski's Russian opera, "Eugen Onegin," has been given for the first time in Italian at St. Petersburg, and with complete success. The interpreters were the soprano, Sigrid Arnoldson; the tenor, Masini; the baritone, Bottistini; and the basso, Rossi.

Wm. L. Tomlins, for twenty-three years director of the Apollo Musical Club, Chicago, resigned on May 1st. Mr. Tomlins is classed among the greatest of America's chorus directors.

Special meetings were held recently in Cincinnati, at which it was decided to raise \$100,000 toward the construction of a new building in which to hold the forthcoming Jubilee Saengerfest at Cincinnati. Fifty thousand dollars is to be raised by subscription, and the remaining \$50,000 will be obtained through the sale of tickets for the festival.

Eight hundred singers in Brooklyn want to go to the war. They belong to what is known as the "United Singers," headed by S. K. Saenger, David Kroos, Julius Frankel, and W. F. Hellforth.

These gentlemen conceived the idea of getting up a regiment, secured eight hundred names, and notified the Governor of the State of the fact. Any singer can join, provided he is not more than forty-five years of age.

Most of the members of the musical cohort are of German extraction, and if they get to the front they will certainly cast terror into the ranks of the enemy by shouting out some choruses of Deutschland as they rush upon him. The Spaniards could probably stand the "Wacht am Rhein," or the native version of "The Soldier's Farewell," but they could not possibly hope to offer serious resistance to the more intricate male choruses in which this melodious regiment will doubtless indulge. Four hundred high tenors, and as many thunderous basses shouting forth a chorus in the mellifluous tongue of Germany, might well shake Havana to her centre, and cause Morro Castle to fall a heap of crumbling ruins.

BEETHOVEN'S TROUBLESOME SERVANTS.

Beethoven's unpublished letters from the Jahn Collection, recently presented to the Royal Library, Berlin, also contain some amusing features. In a letter to Von Domanowecz, a Viennese lawyer, Beethoven wants to know if he can get rid of a troublesome manservant without paying him a fortnight's wages. In another, the irate composer writes

to Nanette Streicher: "I thank you for your sympathy for me. To-day I had lots of trouble with Nanny, but I flung half-a-dozen books at her head New Year's day." This vigorous method of correcting female servants seems to have gone out of fashion.

Saint-Saens has finished his music for "Dejanire," a tragedy of the antique school. Of late, Saint-Saens has been prominent as a composer rather than organist, as in his earlier days.

Remember this Sign
whereby
It Conquers Pain.



St. Jacobs Oil

CURES RHEUMATISM, NEURALGIA, SCIATICA,
LUMBAGO, SPRAINS, BRUISES,
SORENESS, STIFFNESS AND BURNS.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

Barr's

— St. Louis —

P. S.—Mail Orders are answered the same day as received, and special attention is given to accurately filling them.



SIXTH, OLIVE AND LOCUST.

Send for Kunkel Brothers' complete catalogue; it embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students *Kunkel's Royal Edition* of Standard Works is pre-eminently the finest in the world.

JONES'

COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.

Short Hand, Type Writing, Telegraphy,
Elocution and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such
Studies as They Desire.

For information, circulars, etc., call at the College office
or address J. C. BOHMER Principal.

BUY
FROM
FIRST HANDS
IT PAYS
OUR
UMBRELLAS
AND **CANES**
ARE
RIGHT

OUR PRICES
LIKEWISE
ARE YOU A JUDGE
OF GOODS?
IF SO IT WILL BE EASY SELLING
IF NOT
WE WILL GIVE YOU SOME
POINTERS
IN OUR LINE, HOW TO BUY AND
BUY RIGHT

Namendoff's
MAKERS
519 Locust St
(Formerly,
314 N. 6th)

THE "CROWN" PIANO

IN A SPHERE OF ITS OWN!

No other Piano in the World occupies the same position as the

NO OTHER
IS LIKE IT

CROWN

NO OTHER
EQUALS IT

IT IS TRULY IN A SPHERE OF ITS OWN.

As a Piano alone the "CROWN" is a work of Art in Tone, Touch, Design and Finish. It is perfect as a Piano, and, besides this all-important requisite, you have at your command with its new and wonderful attachments, the tones and effects of many other instruments. The Piano is no longer a monotonous instrument if it is a "CROWN" Piano. Other Pianos are single tone instruments. With the "CROWN" you can obtain tone color and shades of tone almost without limit.

The Harp
The Zither
The Mandolin
The Guitar
The Banjo
The Autoharp
The Cello
The Bag-pipe
A File and Drum Corps

Some of the Instruments
you can imitate with the
Orchestral Attachment and
Practice Clavier in the
"CROWN" Piano.

The Bugle
The Music Box
The Aeolian Harp
The Muted Cornet
The Spinnet
The Harpsicord
The Clavichord
The Dulcimer
A Chime of Bells

The confidence of the manufacturer in his product is evidenced by his ten years warranty which is "Burnt in the back" of each instrument. A Cent Sent Bent (simply your address on a postal) will bring to your door, not a "bore," but, a catalogue with music.

GEO. P. BENT, Mfr., Bent Block, = Chicago, Ills.

OLD HUNDRED.

Paraphrase de Concert.

JULIA RIVE-KING.

Religioso.

ff Praise God, from whom all blessings flow; *sf* *rapido.* Praise *ff*

Pedal.

Him all creatures here be - low; *sf* *rapido.* Praise *ff*

Him a - bove ye heav'n - ly host; *sf* *rapido.* Praise *ff*

Fa - ther, Son, and Ho - ly Ghost. *sf* *rapido.* *8a* *sf*

zeffiroso.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 5/4. The piece is marked *zeffiroso.* and begins with a piano (*p*) dynamic. The notation includes complex arpeggiated figures in the right hand and more rhythmic patterns in the left hand. Dynamic markings include *p* (piano) and *cres:* (crescendo). Articulation marks such as *8a* (octave) are present above the right-hand staves in several measures. The piece concludes with a final system of four measures.

cres:

8a

8a

8a

Intermezzo. Con anima.

Red.

ff

Red.

8a

8a

rapido e bravura.

ff

sf

8a

Red.

lungo trillo. 8a

marcato la melodia.

Tempo I.

rapido. mormorando.

ff

sf

Red.

Ped.

affirso.

Red.

Red.

Red.

This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as slurs, accents, and fingerings. The first system has a treble staff with a slur over measures 38 and 39, and a bass staff with a slur over measures 38 and 39. The second system has a treble staff with a slur over measures 37 and 38, and a bass staff with a slur over measures 37 and 38. The third system has a treble staff with a slur over measures 36 and 37, and a bass staff with a slur over measures 36 and 37. The fourth system has a treble staff with a slur over measures 37 and 38, and a bass staff with a slur over measures 37 and 38. The fifth system has a treble staff with a slur over measures 38 and 39, and a bass staff with a slur over measures 38 and 39. The notation is written in a style typical of 19th-century musical manuscripts.

The musical score consists of six systems of staves. The first two systems are in treble and bass clef, featuring a series of notes with a '8a' marking above them. The third system includes a 'Tempo ad lib.' instruction. The fourth system is marked 'una corda.' and features a series of notes with a '5 13' marking above them. The fifth system includes a 'tr' (trill) marking and a '2 4' marking above it. The sixth system includes a 't.h.' (tutti) marking and a '2' marking above it. The score is marked with various dynamics including *pp*, *ppp*, *p*, and *f*, and includes performance instructions such as 'Red.' and 't.h.'.

MENUET.

Notes marked with an arrow must be struck from the wrist.

J. J. Paderewski Op. 14.

Allegretto. ♩ - 138.

The musical score is written for piano in 3/4 time, key of D major. It consists of 138 measures. The tempo is marked 'Allegretto' and the dynamic is 'mf' (mezzo-forte). The score is written for piano and includes fingerings, slurs, and dynamic markings. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment. The third system features a first and second ending. The fourth system concludes the piece with a final chord and a forte (f) marking.

1220 - 3

Copyright—KUNKEL BROTHERS—1890.



Handwritten musical score system 1. Treble and bass staves. Treble staff has a *mp* dynamic marking. The system includes various fingerings (1-5) and slurs.

Handwritten musical score system 2. Treble and bass staves. The system includes various fingerings (1-5) and slurs.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a *mf* dynamic marking. The system includes various fingerings (1-5) and slurs.

Handwritten musical score system 4. Treble and bass staves. Treble staff has a *f* dynamic marking. The system includes various fingerings (1-5) and slurs.

Handwritten musical score system 5. Treble and bass staves. The system includes various fingerings (1-5) and slurs.

Handwritten musical score system 6. Treble and bass staves. The system includes various fingerings (1-5) and slurs.

SOUVENIR DE VARSOVIE.

3

(RECOLLECTIONS OF WARSAW.)

MAZURKA.

J. Schulhoff Op. 30.

Moderato. ♩ - 112.

f *pp* *poco rit.*

a tempo. *cres.*

1. 2.

mf

Copyright-KUNKEL BROTHERS-1887.

894-3

4

First system of the musical score. The treble staff features intricate fingerings (e.g., 1 2 3 4 5, 4 3 2 1) and dynamic markings including *p*, *Red.*, and *cres.*. The bass staff provides harmonic support with chords and single notes.

Second system of the musical score. The treble staff includes fingerings and dynamic markings such as *p*, *s*, and *dolce.*. The bass staff continues with harmonic accompaniment.

Third system of the musical score. The treble staff shows fingerings and dynamic markings including *p* and *Red.*. The bass staff provides harmonic support.

Fourth system of the musical score. The treble staff includes fingerings and dynamic markings such as *pp* and *Red.*. The bass staff continues with harmonic accompaniment.

Fifth system of the musical score. The treble staff features fingerings and dynamic markings including *Red.* and *poco rit.*. The bass staff provides harmonic support.

Sixth system of the musical score. The treble staff includes fingerings and dynamic markings such as *a tempo.*, *p*, and *f*. The bass staff continues with harmonic accompaniment.

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (e.g., 2 3 1, 4 3 2, 1 4 3 2, 1 4 3 2 1, 5, 4, 5 4 4, 1, 2, 3, 1 2 4, 1 3, 1 3). Bass staff contains accompaniment. Rehearsal marks with asterisks are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff starts with a *cres.* marking. Fingerings are extensive (e.g., 2 3 1, 4 3 2, 1 4 3 2, 1 4 3 2 1, 5, 4, 5 4 4, 1, 2, 3, 1 2 4, 1 3, 1 3). Rehearsal marks with asterisks are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains melodic lines with fingerings (e.g., 2 5 4, 4, 5, 2 5, 4, 2 4 3, 1, 4, 2, 1, 2, 3, 1, 2, 3, 4, 2, 2 4 3, 1, 4, 2). Bass staff contains accompaniment. Rehearsal marks with asterisks are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with fingerings (e.g., 5 2 1, 4 2 1, 2 4 3, 1, 4, 2, 1 2 3, 1, 2, 3, 4, 5, 4 2, 1 2 3, 1, 2, 3, 4, 5, 1 2 3, 1, 2, 3, 4, 5, 1 2 3, 1, 2, 3, 4, 5). Bass staff contains accompaniment. Rehearsal marks with asterisks are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with fingerings (e.g., 1 2 3, 2 4, 3, 2, 2 3, 3, 2 3, 2 3, 4, 2 4 3, 3 2, 2 3, 4). Bass staff contains accompaniment. Rehearsal marks with asterisks are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with fingerings (e.g., 3 2 1, 2, 1 4 2 5, 1 2 1 4, 5 1, 2, 4 5 1, 3 2, 4). Bass staff contains accompaniment. Rehearsal marks with asterisks are present below the bass staff.

Tempo di Valse. ♩ - 80.

Primo.

p

Ped.

Ped.

Ped.

cres.

Ped.

Secondo.

5 3 1

Ped. *

Ped. *

cres.

Ped. * Ped. * Ped. * Ped. *

Con Brio.

f p

Ped. * Ped. *

f ff

Ped. * Ped. *

1461 - 14

Primo.

5

Con Brio.

[illegible]

1

rit.

a tempo.

Primo.

mf

5 2

5 3

4 2 1

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of eight measures. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff provides a simple accompaniment with quarter notes and rests. The piece ends with a double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent bass line with a double bass clef and a series of chords and single notes. The voice part consists of a single line of music with a treble clef. The lyrics "The Rose Tree" are written below the voice staff. The score is marked with "Ped." at the end, indicating a pedal point.

Primo.

7

The musical score is written for piano (p) and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The piece features complex fingerings, including triplets and sixteenth-note runs. Pedal points are indicated by "Ped." and asterisks. The score is divided into several systems, with some sections marked "cres." (crescendo) and "rit." (ritardando). The final section is marked "a tempo." and includes a key signature change to B major. The score concludes with a final cadence and a key signature change to C major.

First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand (treble clef) features a melodic line with triplets and slurs. The left hand (bass clef) provides a harmonic accompaniment. A *Primo.* marking is present in measure 3. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings. The left hand has a steady eighth-note accompaniment. Pedal markings (*Ped.*) with asterisks are shown at the end of measures 7 and 8.

Third system of musical notation, measures 9-12. The right hand features a series of chords and moving lines. The left hand continues the accompaniment. Pedal markings (*Ped.*) with asterisks are shown at the end of measures 10 and 12.

Fourth system of musical notation, measures 13-16. The right hand has a more active melodic line. The left hand accompaniment remains consistent. Pedal markings (*Ped.*) with asterisks are shown at the end of measures 13 and 15.

Fifth system of musical notation, measures 17-20. The system begins with the marking *Risoluto.* and a forte (*f*) dynamic. The right hand features a rapid, ascending melodic line. The left hand has a fast-moving accompaniment. Pedal markings (*Ped.*) with asterisks are shown at the end of measures 17 and 19.

Sixth system of musical notation, measures 21-24. The right hand continues the rapid melodic passage. The left hand accompaniment is also fast. Pedal markings (*Ped.*) with asterisks are shown at the end of measures 21 and 23. The system concludes with a final chord in measure 24.

dolce.

Risoluto.

ff

Secondo.

First system of musical notation, featuring treble and bass staves. The music includes various chords and melodic lines. Pedal points are indicated by "Ped." and asterisks. The system concludes with a "rit." (ritardando) marking.

Second system of musical notation, marked "a tempo." and "p" (piano). It features a continuous bass line with chords in the treble. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation, continuing the bass line and chords. Pedal points are indicated by "Ped." and asterisks. Fingering numbers (4, 2, 1) are shown above some notes.

Fourth system of musical notation, featuring a change in texture with a "Primo." marking. Pedal points are indicated by "Ped." and asterisks. Fingering numbers (4, 2, 1) are shown above some notes.

Fifth system of musical notation, featuring a change in texture with a "Primo." marking. Pedal points are indicated by "Ped." and asterisks. Fingering numbers (3, 2, 1) are shown below some notes.

Sixth system of musical notation, featuring a change in texture with a "Primo." marking. Pedal points are indicated by "Ped." and asterisks. Fingering numbers (2, 4, 5) are shown above some notes.

8

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

8

rit. *a tempo.*

Ped. *

Ped. *

8

f

Ped. * *Ped.* *

cres.

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *



First system of musical notation. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a single melodic line with a few notes. A *p* (piano) dynamic marking is present in the treble staff. A *Ped.* (pedal) marking with an asterisk is in the bass staff.



Second system of musical notation. The treble staff continues with chords. The bass staff has a melodic line. A *Ped.* marking with an asterisk is in the bass staff.



Third system of musical notation. The treble staff continues with chords. The bass staff has a melodic line. A *cres.* (crescendo) marking is in the treble staff. Multiple *Ped.* markings with asterisks are in the bass staff.



Fourth system of musical notation. The treble staff contains a melodic line with fingerings 1, 2, 3, and 3. The bass staff has a melodic line. A *Ped.* marking with an asterisk is in the bass staff.



Fifth system of musical notation. The treble staff contains a series of chords. The bass staff has a melodic line. A *Ped.* marking with an asterisk is in the bass staff.



Sixth system of musical notation. The treble staff contains a series of chords. The bass staff has a melodic line. A *cres.* marking is in the treble staff. Multiple *Ped.* markings with asterisks are in the bass staff.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and fingerings (3, 2, 4, 3, 2, 3, 1, 2, 4, 3, 1, 3, 2, 4). The left hand has a bass line with slurs and fingerings (2, 3, 1, 2). Pedal points are marked with 'Ped.' and an asterisk (*) at the end of measures 2 and 4.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (2, 3, 1, 3, 5, 4, 2, 4, 2, 3, 1, 5, 2, 1, 4, 2, 2, 1). The left hand has a bass line with slurs and fingerings (2, 3, 1, 2, 4, 3, 1). Pedal points are marked with 'Ped.' and an asterisk (*) at the end of measures 5 and 8.

Third system of musical notation, measures 9-12. The right hand features a more complex melodic line with slurs and fingerings (2, 4, 3, 3, 2, 4, 4, 4, 3, 3, 3, 1, 2, 3, 2, 3, 2, 4). The left hand has a bass line with slurs and fingerings (4, 3, 2, 1, 2, 3, 1, 2, 3, 2, 1, 3, 2, 1). Pedal points are marked with 'Ped.' and an asterisk (*) at the end of measures 9, 10, 11, and 12.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with slurs and fingerings (1, 4, 2, 3, 1, 2, 1, 2, 3, 1, 2, 4, 3, 1, 1). The left hand has a bass line with slurs and fingerings (2, 3, 1, 2, 4, 3, 1, 5). The dynamic marking 'mf' (mezzo-forte) is present in measure 13. Pedal points are marked with 'Ped.' and an asterisk (*) at the end of measures 13, 14, 15, and 16.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and fingerings (5, 2, 4, 1, 5, 2, 4, 1, 2, 3, 5, 1, 4, 2, 3, 1). The left hand has a bass line with slurs and fingerings (2, 3, 1, 4, 3, 1, 3, 5, 2, 1, 2, 3). Pedal points are marked with 'Ped.' and an asterisk (*) at the end of measures 17, 18, 19, and 20.

Sixth system of musical notation, measures 21-24. The right hand continues the melodic line with slurs and fingerings (5, 2, 4, 2, 1, 2, 4, 3, 2, 4, 4, 1, 3, 3, 3, 1, 2). The left hand has a bass line with slurs and fingerings (1, 2, 4, 3, 1, 4, 3, 1, 2, 3, 1, 2, 4, 1, 2). The dynamic marking 'f' (forte) is present in measure 21. Pedal points are marked with 'Ped.' and an asterisk (*) at the end of measures 21, 22, 23, and 24.

First system of musical notation, measures 1-8. The music is in G major (one sharp) and 4/4 time. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. Pedal points are marked with asterisks (*) below the left hand notes.

Second system of musical notation, measures 9-16. Measures 9-14 continue the previous texture. In measure 15, the right hand has a forte (*f*) dynamic marking and a 4/2 1 fingering. The left hand continues with eighth notes and pedal points.

Third system of musical notation, measures 17-24. Measures 17-22 feature a forte (*f*) dynamic in the right hand. The left hand continues with eighth notes and pedal points. Measures 23-24 show a change in the right hand texture.

Fourth system of musical notation, measures 25-32. Measures 25-30 continue the eighth-note accompaniment with pedal points. Measures 31-32 feature a 4/2 1 fingering and a 5/2 1 fingering in the right hand, with accents (^) and a forte (*f*) dynamic.

Fifth system of musical notation, measures 33-40. Measures 33-38 feature a fortissimo (*ff*) dynamic in the right hand, with a 4 3 2 1 fingering. The left hand continues with eighth notes and pedal points. Measures 39-40 show a fortissimo (*sf*) dynamic and a fortissimo (*sfz*) dynamic in the right hand.

Primo.

15

8

Handwritten musical score for 'The Little Boat' in G major (one sharp). The score is written for piano and includes fingerings, articulation marks, and performance instructions. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked with a 'cres.' (crescendo) and 'Ped.' (pedal) markings. The score is divided into measures by bar lines, and the key signature is indicated by one sharp (F#).

8.

2 4 2 5 1 3 2 3 5 2

1 1 1 1 1 1 1 1 1 1

Ped. * 4 Ped. * 4 Ped. * Ped. * Ped. * Ped. * 3

Musical score for "The Rose Tree" in G major (three sharps). The score is written for piano and includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked "Allegretto". The key signature is G major (three sharps). The score consists of 12 measures. The first measure is marked with a "1" and a fermata. The second measure is marked with a "2" and a fermata. The third measure is marked with a "3" and a fermata. The fourth measure is marked with a "4" and a fermata. The fifth measure is marked with a "5" and a fermata. The sixth measure is marked with a "6" and a fermata. The seventh measure is marked with a "7" and a fermata. The eighth measure is marked with a "8" and a fermata. The ninth measure is marked with a "9" and a fermata. The tenth measure is marked with a "10" and a fermata. The eleventh measure is marked with a "11" and a fermata. The twelfth measure is marked with a "12" and a fermata. The score includes dynamic markings: *f* (forte) at the beginning of the piano accompaniment and *ff* (fortissimo) at the end of the piano accompaniment. The score also includes a "Ped." (pedal) marking at the end of the piano accompaniment.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece, and the second system contains the final two measures. The music is written for a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The melody features a series of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The piano accompaniment consists of chords and single notes, with some measures featuring a pedaling instruction ('Ped.') and a fermata. The score is marked with asterisks (*) at the beginning of each system and measure groups. The final measure of the piece is marked with a double bar line and a repeat sign.

[illegible]

8. *p* *f* *sf* *sfz*

Ped. *

We Meet Above

Revised Edition by the Author

(AUF WIEDERSEHN)

Music by Louis Liebe.

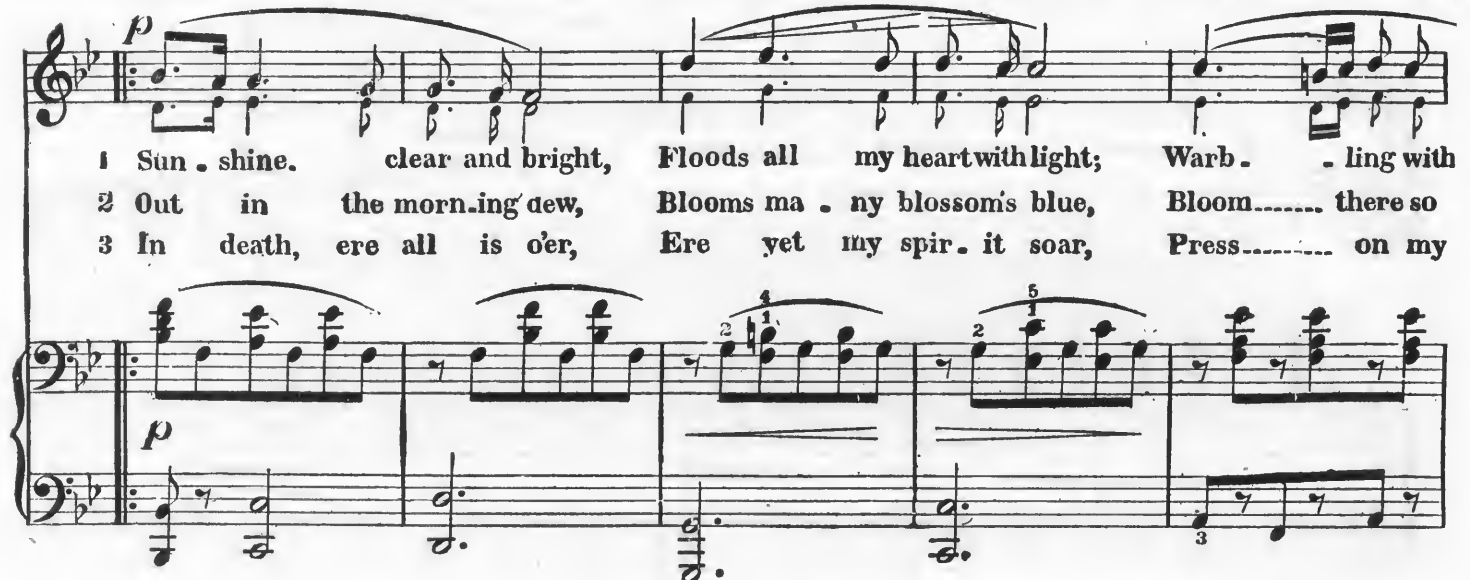
Poem by August Becker.

(As a Duett ad lib.)

Andante con moto ♩ - 84

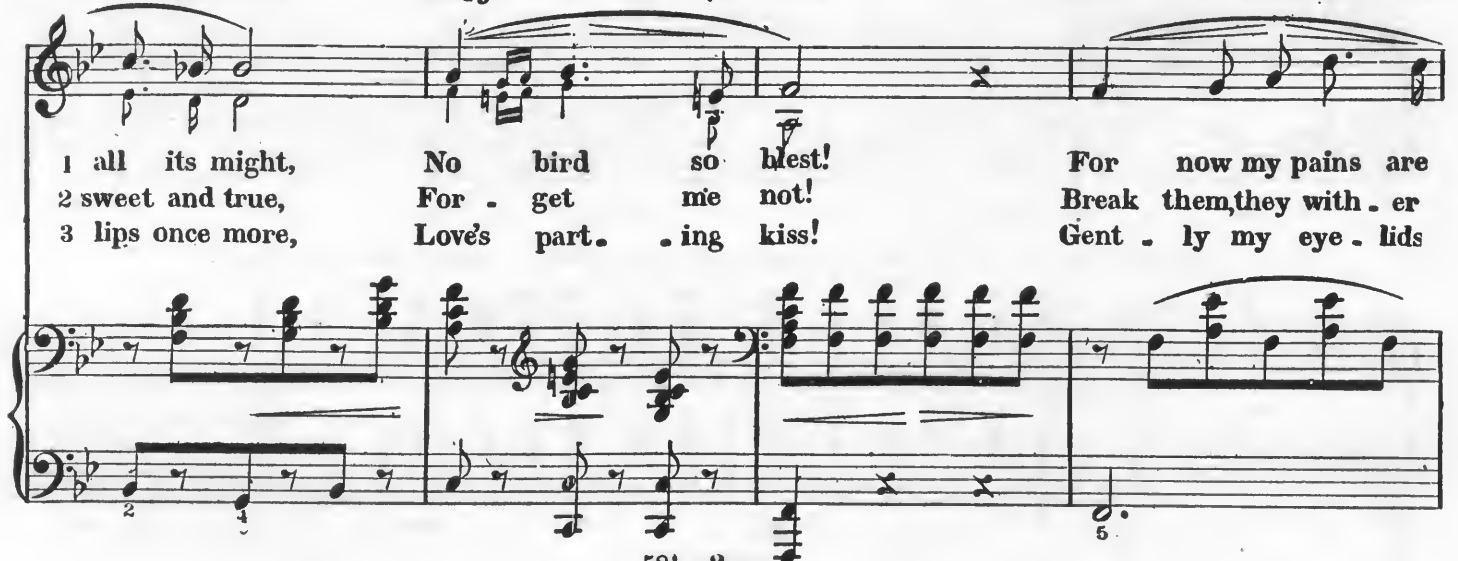


3 Wenn ich einst sterben muss, Gieb mir zum scheidegruss Auf..... meinen
2 Drau.. sen auf grüner Au Blü.. hen viel Blümchen blau, Blü.. . hen Ver.
1 Sonnen.. licht, Sonnenschein Fällt mir ins Herz hinein, Wie..... ein Wald



1 Sun.. shine. clear and bright, Floods all my heart with light; Warb.. . ling with
2 Out in the morn.. ing dew, Blooms ma.. ny blossom's blue, Bloom..... there so
3 In death, ere all is o'er, Ere yet my spir.. it soar, Press..... on my

3 bleichen Mund Den letz.. . ten Kuss. Drück mir die Au.. gen
2 giss.. meinnicht, Bis man sie bricht; A.. ber dann welken
1 vö.. ge.. lein Hüpf es vor 'Last; Weil es sein Leid ver.



1 all its might, No bird so blest! For now my pains are
2 sweet and true, For.. get me not! Break them, they with.. er
3 lips once more, Love's part.. . ing kiss! Gent.. ly my eye.. lids

3 zu, Wunsch mir die ew'ge Ruh, Sa - ge: "auf
2 sie, Nur mei-ne Lie-be nie, Wenn auch das
1 gisst, Weil du meinei-gen bist, Weil du mich

cres.

For now my pains are fled, Yes, now our souls are wed Bliss-ful
1 fled, Yes, now our souls are wed, Bliss-ful I
2 fast: But my true love shall last; Though break my
3 close; Pray for my soul's re- pose, Say then "We'll

p

f 35

3 Wie-der-sehn!" "auf Wie-der-sehn!" Sa - ge "auf Wie-der-sehn!"
2 Her-ze bricht, Sie wel-ket nicht; Wenn auch das Her-ze bricht,
1 se-lich drückst, An dei-ne Brust! Weil du mich se-lich drückst

1 lay my head Up-on thy breast! Bliss-ful I lay my head
2 heart at last, That with-ers not! Though break my heart at last,
3 meet in bliss!" "We meet a-bove!" Say then: We'll meet in bliss

*Ped. **

3 "auf Wie-der-sehn!"
2 Sie wel-ket nicht!
1 An dei-ne Brust!

rall

colla voce.

p

581 - 2

*Ped. **

1 Up-on thy breast!
2 That with-ers not!
3 "We meet a-bove!"

colla voce.

p

*Ped. **

Come to the Dance.

3

KOMME ZUM TANZ.

LA MANOLA.

Music by P. Henrion.

Allegretto Moderato ♩ = 80.

The piano introduction consists of two systems of music. Each system has a treble and bass staff. The first system has a key signature of one flat (B-flat) and a 3/8 time signature. The music is in a moderate tempo. The second system continues the melody and accompaniment. Pedal marks (Ped. *) are indicated at the end of several measures in both systems.

1. De l'A-ra-gon, de la Cas-til-le, Toi que l'on dit la plus gen-til-le.
 2. Lass nicht die Zeit Nutz-los ent-flie-hen; Pflück Ro-sen stets Eh sie ver-blü-hen!
 1. Kom-me zum Tanz! Hoch schlagen Herzen, Sai-tenspiel bringt Tanzen und Scherzen.

The first system of the vocal part shows the melody in a treble staff. The piano accompaniment is in the bass staff, featuring a simple harmonic support. The lyrics are written below the vocal line. The second system continues the melody and accompaniment.

1. Come to the dance, Gay hearts are bounding, Lutes, cas-ta-nets, Sweet-ly are sounding;
 2. Lose not the hour, Time trav-els fleet-ly; Cull pleasure's flow'rs While they bloom sweetly;
 1. Accours vers nous sous ta man-til-le, Pour quoi tar-der O.... Jua-net-ta!
 2. Mit Ad-lers-flug Schwingt sich das Glück Auf, und ent-eilt, Kehrt nicht zu-rück.
 1. Al-le ge-steh'n Dir den Preis zu; Sind sie auch schön, Schö-ner bist du!

The second system of the vocal part continues the melody and accompaniment. The tempo marking 'rall.' is placed above the vocal line. The piano accompaniment features a more complex harmonic structure in the final measures. The lyrics are written below the vocal line.

4 N'entends tu pas les fa - ran - do - les! Les vi - ves dan - ses Es - pa - gno - les
 Komme zum Tanz! Kein Herz schlägt hier, Das sich nicht dir, Sü - sse, zu nei - gend,
 Ra - ben - ge - lock, Schimmerd schwarz Haar, Au - gen voll Glanz, Her - zen be - sie - gend!

cres *cen* *do*

What can com - pare With thy dark hair! Eyes that, like stars, Shine forth so bright - ly;
 Come to the dance, All hearts en - trance; There thy warm glance All will be fir - ing,

a tempo.

Des Ma - no - las jeu - nes et fol - les Au loin chant - ant, dan - sant dé - jà!
 Hul - di - gend naht. In - nig an dich Stets schliess dich mich! Dir nur mich beugend,
 Flüßchen so zart, Nach Syl - phen - art, Zier - lich im Tanz Leicht du hin fliegend

cres *cen* *do*

Sylph - like and fleet, --- Those tap - ring feet, --- In the glad dance, Mov - ing so light - ly!
 While on thy charms Fond - ly I gaze, --- All speak thy praise, All are ad - mir - ing.

Al - lons ma bel - le, al - lons ma rei - ne! Vite au Pra - do! cha - cun est là
 Hörst du, Ma - no - la, Mu - sik um - schwebt uns! Komme du Lieb - ste, Frohsinn be - lebt uns.

Animato

Hark, my Man - o - la, Mu - sic is sound - ing, In the brisk Jo - ta, Gay hearts are bound - ing,

p

Prêt à fê - ter la sou - ve - rai - ne De la Jo - ta A - ra - go - ne - sa.
 Komm, wir ver - lan - gen Dich zu em - pfun - gen, In un - sern Reihn Königin zu sein.

Thy smile en - chant - ing On - ly is want - ing. O'er yon glad scene Thou shalt reign queen.

5
 Prêt à fê - ter la sou - ve - rai - ne
 Komme du Lieb - ste Frohsinn be - lebt uns

Tra... la la la la la Tra... la la la la la de la Jo - ta A - ra.
 2d ver. Komme zum Tanz, zum Tanz

go - ne - sa!

Komme zum Tanz!

2.
 Ne sais tu pas que la Murcie,
 Que Grenade et l'Andalousie
 Ont envoyé la plus jolie
 Des Manolas pour la Jota!
 Allons, enfant, la nuit nous gagne,
 Déjà Madrid est en campagne,
 Pour voir danser la fleur d'Espagne
 Qui ne vaut pas ma Juanetta!

3.
 Mais tout se tait dans ta demeure,
 La brise seule arrive et pleure
 Dans les grands arbres qu'elle effleure;
 Tout est silence et je suis là!
 Quand une voix douce et gentille
 Sortit du fond de la charmille
 Soudain parut la jeune fille
 Qui répondit oui, me voilà!

CHURCH MUSIC.

It is a far cry from the music in small country churches fifty to one hundred years ago, to the ornate music in the more advanced churches of to-day. While the former erred in the extremeness of its simplicity and lack of variety, the latter, says *Musical News*, often transgresses in the opposite direction. Though all encouragement should be given to those who aim at securing the finest of musical art for the Church, it is an error to look upon it as an end in itself, and not a mere means to the end.—*Ad Majorem Dei Gloriam*. The aim should surely be to persuade the people to take an active share in those parts of the service which have been allotted to them from time immemorial. There is scope for the trained choir and the accomplished organist in the Anthem and other more elaborate portions (which should be left entirely to these skilled ones), and it is a grave mistake to overdo the music of the other parts of the service. For example, at one church, where a full choral service is maintained at a high pitch of perfection, it is usual to have only one hymn at each service; surely, one would imagine, a well-known hymn would be sung here to a well-known tune. But, no! on three consecutive Sundays such old favorite lines as "Sun of my Soul," "O worship the King," and "Rock of Ages," were sung by the over-worked choir to unfamiliar strains in which not 5 per cent of the congregation could join. Such a practice is a deliberate throwing away of a splendid opportunity for an artistic contrast, even if those in authority do not admit the right of the people to take their share in the public praise.

At other churches, on the other hand, congregationalism is exalted into a veritable fetish, and nothing is permitted to be sung except what the people are supposed to join in. I say "supposed," for it can only be a supposition, considering that in some such churches chants, anthems and canticles are sung which urgently require that every person should be provided with a complete copy of the music, and probably not one in a hundred is in that fortunate position. In this respect, the leading Dissenting Churches are far in advance of the Church of England. In the latter, it is the exception to see a member of the congregation provided with a tune-book; in the former, it is the rule, at any rate in the congregations composed of the middle and upper-middle classes. The congregation's part ought to be restricted to simple melodies, in which all can join without preparation, unless music books are provided and the service lists, including hymns, are announced in advance. To-day, when musical education is common property, the church is not by any means limited to a narrow selection of music suitable for large masses of voices, and there is no excuse for the custom of giving the congregation no chance to take its due share in the simpler vocal music, solely because a little forethought has not been exercised. Between the extremes of all congregational music and all choir music, there is a middle course which it ought not to be impossible to steer in every church.

The tendency towards over-elaboration is by no means the exclusive property of this century, but has troubled thoughtful churchmen in every age. At times, the excess has led to a reaction which has seriously hindered the progress of our art. In Queen Elizabeth's reign, a very sensible course was advocated by the authorities appointed to enquire into the condition of public worship. In the "Injunctions of Archbishop Holgate to the Dean and Chapter of York after the Visitation of the Cathedral Church, August 15th, 1552," we read:

"Also we will and command that there be none other note songe or used in the said church at any service there to be hadde saving square note playne so that every syllable may be playnelie and distinctlie pronounced and understande and without any reports of repetyngs which may induce any obscuresnes to the hearers; and further the lessons to be distinctlie and playnelie and apertlie with a lowde voice redde, so that which shall be songe and redde may be well herde and understande of the laye and ignorant people."—(*Registrum Holgate*.)

Here we have provision made for retaining due simplicity in the major part of the service. But the following extract from "Queen Elizabeth's Injunctions, 1559," shows that it was by no means intended to prohibit all music of a freer type, but only to restrain it within due bounds. One of these "Injunctions" runs thus:

"And that there be a modest and distinct song so used in all parts of the Common Prayers in the Church that the same may be as plainly understood as if it were read without singing: and yet nevertheless for the comforting of such as delight in music it may be permitted that in the beginning or in the end of Common Prayers either at morning or evening there may be sung an hymn or such like song to the praise of Almighty God in the best sort of melody and music that may be conveniently devised having respect that the sentence of the hymn may be understood and perceived."

Allowing duly for the advances made during three centuries of musical progress, this "Injunction" might well be repeated to-day.

This has been an eventful week on the musical chessboard, eventful in the movements of the larger pieces. The resignation of Walter Damrosch and its acceptance by the directors of the Symphony Society, says *Musical Age*, was the first move of importance. No one seems to have any positive information as to why Mr. Damrosch has seen fit to retire from the various organizations in which he has been so long and actively interested.

Mr. Frank Damrosch's name has naturally come forward most prominently, during the past week, as his brother's successor; and we should not be surprised if the vacant conductorship was offered to him and accepted.

Walter Damrosch is a splendid organizer, and an excellent manager; but he is by no means a great conductor. And, therefore, his retirement from this field cannot be regarded as a calamity.

The rumor which has been the most persistent in the public prints about his future plans is that he will devote himself to composition during the next few years. With the exception of "The Scarlet Letter," Mr. Damrosch's compositions, so far, have not been widely heard; and none of them have taken even a momentary hold upon the popular fancy. "The Scarlet Letter" was, however, laid down on great lines, and, although it was marred by copious extracts from Wagner, it certainly showed great promise of a possible development in its author.

The next important move has been the resignation of Emil Paur, and the election of Wilhelm Gericke to succeed him, as conductor of the Boston Symphony Orchestra. Mr. Gericke, it will be remembered, was one of the former conductors of the organization, having succeeded Mr. George Henschel. Those who remember Mr. Gericke believe that he will be more personally popular than Mr. Paur has been, though he is by no means a greater conductor or greater musician than Mr. Paur.

During the last few years, Mr. Gericke has been living in Dresden.

It will not be necessary to overwork Jean de Reszke next season if the tenors that Maurice Grau has engaged all come to this country. Ernst Van Dyck, Andreas Dippel, Saleza and Jean de Reszke will make up a remarkably fine quartet. No season within recent years has been so well supplied, says *Musical Age*. Andreas Dippel was here during the season of 1890-'91, and since his return to Germany his reputation has increased greatly. He went directly to Stuttgart on his return to Europe, and has since been singing at Vienna, where he has taken the roles second to those sung by Van Dyck. How the engagement of both of these tenors has been arranged is as yet unexplained. By their engagement, Winklemann, who is no longer young or in good health, is left with the responsibility of all the leading tenor roles. Dippel was always a good-looking fellow in a distinctively German fashion, and, unless he has gone the way of most German tenors and accumulated flesh within recent years, he ought to rank next to Jean de Reszke from an aesthetic point of view. This quartet of tenors will strengthen the company at a point in which it has hitherto been weakest, but it remains to be seen whether it will be advantageous to the management. Many thought several seasons ago that the engagement of Tamagno would make every performance profitable, and not only those in which Jean de Reszke appeared. But the public refused to take the slightest interest in Signor Tamagno, and kept out of the theatre on the nights he sang. Only the recurrence of such a contingency would make it necessary for Jean de Reszke, in spite of the other tenors engaged, to attempt once more the lion's share of the work. If the public again shows its preference for him above all the other tenors of the company, if he continues the solitary one that the public visits with its favor, why, the situation will again be just what it was three seasons ago. In the case of such a result it will be evident that so long as Jean de Reszke sings at all, no other tenor can hope to share his popularity here.

DEATH OF JOHN LUMSDEN.

John Lumsden, President of the Starr Piano Co., Richmond, Ind., member of the Jesse French Piano & Organ Co., St. Louis, and the father-in-law of Jesse French and O. A. Field, died at his home in St. Louis on April 30th.

Mr. Lumsden was a native of Southampton, England. Born in 1824, he came to the United States when a robust boy, with plenty of ambition that was to mould one of our typical self-made men, of which the musical industries afford so many notable examples. At various periods of his successful career, he engaged in the leather trade, paper manufacturing, artificial ice-making, organized at Nash-

ville the Second National Bank and the State Insurance Co., entered the piano business in St. Louis in 1881, and six years later the Jesse French Piano & Organ Co., who controlled the Starr Piano Co., at Richmond, Ind. A few weeks ago Mr. Lumsden had perfected the scope and plan for the enlargement of the Richmond factories for the production and marketing of 5,000 pianos per annum, being a believer in Henry Spies' doctrine, and rightly so, that the American pianoforte industry was yet in its infancy and on the verge of a marvelous development.

A man imbued with a deep humanitarianism, John Lumsden was moreover an original thinker and philosopher, with the tenderness of a woman and the heart of a lion in sustaining what he thought right. The piano industry loses one of its best balanced minds with his passing.

WHY JEFFERSON WAS HISSED.

No matter at what public gathering nowadays the playing or singing of "The Star Spangled Banner" evokes the greatest enthusiasm. The pulses of the people are quickened, and the wonderful influence of music in great crisis is demonstrated; yet it is a fact, strange but true, says *Music Trades Review*, that there is noticeable on all occasions an unfamiliarity with the words that is almost painful. Mostly everyone makes a brave attempt at the start, but the first verse usually ends up in humming.

This subject brings to mind a story told by Joseph Jefferson, in the course of a characteristic speech at a Philadelphia club a few weeks ago. "My friends, you ask me if I was ever hissed on the stage," said Mr. Jefferson. "Well, I have been, and the rendition of 'The Star Spangled Banner' just now recalls to my mind an instance. It was in just such stirring times as the present that I learned the words of 'The Star Spangled Banner.' I was fifteen years old, and had been assigned to recite the hymn. For days I studied the words, and I knew them so thoroughly that I could recite them backward. At last the fateful evening arrived, and when it was my turn I went upon the stage. I recited the first line: 'Oh say, can you see.' Then I stuck. The audience waited for me to go on. I started again and stuck again. A girl, draped in the Stars and Stripes, next to me, said: 'Go on you!' but, after another attempt, 'you' couldn't go on. I had forgotten it completely. After one more attempt, in which I could go no further, I was compelled to leave the stage amid the hisses of the entire audience. But that day thoroughly taught me 'The Star Spangled Banner,' and I have never forgotten it."

VIOLIN MAKING.

People little skilled in the knowledge of instruments are fond of talking about "priceless Cremona violins," under the impression that all the instruments that come from Cremona are of very superior make. The fact is, that the town is now living on its name. It was formerly the home of the great makers who made Cremona famous, the Amati, the Stradivarius, the Guarnerius, whose instruments are worth their weight in gold. Nothing is now left of them at Cremona but their memory, however, and, though the city continues to be the centre of what is left of the Italian violin industry, its violins and violoncellos have nothing special to recommend them. Cremona has a very active rival in the little town of Schoenbach, in Bohemia, which is rapidly acquiring a name, not through the artistic value of its products, but because of the enormous quantity of violins and violoncellos it puts upon the market. Experts say that the violin was first perfected at Schoenbach about the middle of the sixteenth century, or at least about the time of Ga pardi Salero and the first Amati. However that may be, the violin-making industry is the bonanza of Schoenbach to-day, for almost all of its 3,700 male inhabitants are engaged in making instruments. The art of violin-making is now practiced in many countries. Mirecourt, in France, does one of the largest trades in the world in the making of fiddles.

It need hardly be said that most of these new instruments made for the trade are an abomination to the musician. Many of them have a certain superficial smoothness of appearance, but are quite worthless for tone quality. It is a common trick to use thin wood, so that the first crudeness may wear off more quickly. The result is that in a short time the instrument ceases to improve, and it always has a hollow, "trebly" tone that the violinist hates.—*Ex.*

The death of Dr. Oscar Paul, the musical critic and author, at Leipzig, is announced as having occurred April 18th, at the age of sixty-two. His best known works were: a lexicon of music, a history of the piano, a treatise on harmony, a translation of Boethius' five books on music, and some works on ancient Greek music.

Shattinger Piano & Music Co.

No. 1114 Olive Street,

ST. LOUIS, MO.

MUSICAL INSTRUMENTS, SHEET MUSIC**And Music Books.****LOWEST PRICES and BEST GOODS.**

Correspondence Solicited. Catalogue Free.

STUDIES.**Kunkel's
Royal
Edition**

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptation to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Buelow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Bacarelle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great studies in style and phrasing. Price \$1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.

Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]

Book II. Containing: No. 7—Village Holiday. No. 8—Mazeppa. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]

These studies are indispensable to the higher art of piano playing, and form the stepping stone from Cramer to Chopin.

HARLAN BROS.

HIGH GRADE TAILORING

—AT—

POPULAR PRICES.

N. E. Cor. SIXTH and ST. CHARLES STS.

F. X. Barada, Pres.

JAS. C. Ghio, V-Pres.

Wm. J. Hruska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.

INCORPORATED 1892. PAID UP CAPITAL, \$100,000.

Telephone 3915.

Real Estate Bought and Sold. Rents Collected. Liberal advances on Rents.

LIST YOUR PROPERTY WITH US.

915 Chestnut Street, ST. LOUIS, MO.

A. E. WHITAKER,

Manager.

F. G. SMITH,Manufacturer **Bradbury Pianos,**

1012 Olive St.

Tribune Bicycles.**\$50.00 AND UPWARDS.**

**A WORLD-WIDE REPUTATION FOR
FINE WORKMANSHIP AND
EASY RUNNING
QUALITIES.**

Handsome Catalogue Illustrating our full
line of twenty-three models
mailed free.

The Black Mfg. Co.**ERIE, PA.****A Handsome Complexion**

is one of the greatest charms a woman can possess. **POZZONI'S COMPLEXION POWDER** gives it.



Anyone sending a sketch and description may quickly ascertain our opinion free whether an invention is probably patentable. Communications strictly confidential. Handbook on Patents sent free. Oldest agency for securing patents. Patents taken through Munn & Co. receive special notice, without charge, in the

Scientific American.

A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms, \$3 a year; four months, \$1. Sold by all newsdealers.
MUNN & Co. 361 Broadway, New York
Branch Office, 625 F St., Washington, D. C.

T. BAHNSEN PIANOS

Grand, Upright and Square.

*Are manufactured in St. Louis and
endorsed by our leading artists for*

**Durability, Touch, and Even-
ness in Tone.**

Warerooms, 1522 Olive St.**Do You Know**

THAT THE



**IS
THE
ONLY
LINE**

DIRECT TO THE GROUNDS

OF THE

Omaha Exposition?

Double Daily Service,
Elegant Equipment,
Reduced Rates.

See Agent for further information, or
write General Passenger Agent.

C. G. WARNER, **W. B. DODDRIDGE,**
Vice-President, General Manager,

H. C. TOWNSEND,
Gen'l Pass'r and Ticket Agent,
ST. LOUIS, MO.

JENSEN'S GREAT STUDIES.

25 CHARACTERISTIC STUDIES 25
OP. 32

BY ADOLF JENSEN.**EDITED BY DR. HANS VON BUELOW.****In 2 Books. Price \$2 Each.****Published in Kunkel's Royal Edition.**

These are the most wonderful and poetic studies for advanced players published since Chopin's time. They are edited by Von Buelow, and will be hailed with delight by all lovers of beautiful studies. Their technical worth alone will commend them to teachers and students.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS**612 Olive Street, ST. LOUIS.**



Teresa Carreno will play in London this season. She is engaged for many recitals.

Mme. Lamperti, widow of the famous Milan teacher, will establish a school of vocal art in New York next season.

Dr. Hans Richter will complete his term of service in Vienna next year, when he will be entitled to a pension which will be continued to his widow and infant children after his death. It is possible that he may be induced, after his retirement, to visit the United States.

The year 1809, in which the late W. E. Gladstone was born, also saw the birth of Mendelssohn and Chopin, (according to most authorities), and among prominent Englishmen, J. L. Hatton and Wm. Chapell. How long the late Premier has outlived these worthies! It may also be mentioned that this was the year of Haydn's death, so, musically, Mr. Gladstone's period witnessed the birth of the romantic and of the new opera school, and the great development which has taken place in orchestral music.

Good News to Teachers!

A Great Edition of "The Last Hope," by Gottschalk.

Teachers will be glad to learn that we have just published an edition by Mr. Charles Kunkel of the famous composition—

"The Last Hope,"

By L. M. GOTTSCHALK.

In his preface to the edition Mr. Kunkel says:

"I take pleasure in presenting to the musical public an Edition, with Lesson, of this, the most popular of the compositions of the late lamented Gottschalk.

The Lesson herein contained is the same as received by me from Gottschalk himself, who was my intimate friend, and with whom I played in concerts throughout the country.

No doubt this Lesson, coming from the author, will be hailed with delight by the countless admirers of this beautiful composition."

Retail Price of this wonderful edition is - \$1.00

The Lesson alone is worth \$25.00

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

612 OLIVE STREET,

ST. LOUIS.

Wilhelm Gericke, who is about to assume control of the Boston Symphony Orchestra for the second time, is well known in New York. His return to Boston will restore to that city the director who had possibly more to do with the creation of its splendid orchestral body than any other man ever in charge of it. He has recently been living in Dresden, and has appeared only at intervals. Retired conductors of the Boston Orchestra are usually able to take things quietly. If Mr. Gericke is more praised and admired in the future than he ever was in the past, nobody will be surprised. That way of treating artists is quite as common in New York as it is in Boston.

Henry Wolfsohn, the musical manager, left for Europe recently, by the "Lahn," to make engagements for the coming season. Mr. Wolfsohn will go to London, Paris and Berlin, to close contracts which have been in negotiation. Among the artists positively contracted for are: Rosenthal, Marteau, Aus der Ohe and Fritz Kreisler, "a young Austrian violinist."

FREE RECLINING CHAIR CARS.

The utmost resources of the car-builder's art have been exhausted in constructing the magnificent Chair Cars in use on the Wabash Line. They are literally palaces on wheels, splendidly upholstered, and decorated with the costliest woods. The chairs, which are free to passengers, can, by the touch of a spring, be placed in any position desired, from a comfortable parlor chair, though various degrees of lounging chairs, to a perfect couch. Many prefer these cars to sleeping cars for night journeys, and for day trips they are the most comfortable and convenient cars that can be devised. Reclining Chair Cars, furnishing ample accommodations for all passengers, are attached to through trains on the Wabash.

Library of Congress. No. 7545. To-wit: Be it remembered, That on the 24th day of January, A. D. 1898, Kunkel Brothers, of St. Louis, Mo., have deposited in this Office the title of a Musical Composition, the title or description of which is in the following words, to-wit: "Philomel Duet (Polka Brilliant), Chas. Kunkel," the right whereof they claim as Proprietors, in conformity with the laws of the United States respecting Copyrights. In renewal from March 29, 1898. John Russell Young, Librarian of Congress. By Thorvald Solberg, Register of Copyrights.

Library of Congress. No. 7546. To-wit: Be it remembered, That on the 24th day of January, A. D. 1898, Kunkel Brothers, of St. Louis, Mo., have deposited in this Office the title of a Musical Composition, the title or description of which is in the following words, to-wit: "Philomel, solo, (Polka Elegante), Chas. Kunkel," the right whereof they claim as Proprietors, in conformity with the laws of the United States respecting Copyrights. In renewal from March 29, 1898. John Russell Young, Librarian of Congress. By Thorvald Solberg, Register of Copyrights.

In a song contest in Germany, it is announced that 1,000 bottles of the finest Moselle wine will be given to the poet and composer who shall produce, within the current year, such a song as is suited, in the opinion of the committee appointed for the purpose, to become a Volkslied for the German-speaking world. If the words and the music are by different persons, then each is to receive bottles.

Subscribe for KUNKEL'S MUSICAL REVIEW, the greatest of all musical journals.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

Go to the popular firm, Namendorf Bros., 519 Loenst Street, when you want a fine umbrella, stylish parasol, or cane. Namendorf Bros. make them, and sell them as low as the lowest.

Try Cook's Extra Dry Imperial Champagne. There is no foreign wine that has its bouquet or any that is as pure. Forty years in the market and not an adulteration. "Strictly pure" is the motto. Cook's Extra Dry Imperial Champagne.

Tho' "music hath charms"

There is nothing more charming than a ride over The Mobile & Ohio Railroad, The South's Greatest Short Line.

Tickets sold and baggage checked to all points in the United States, Canada and Mexico.

The Road runs elegant Pullman Palace Sleeping Cars, with Drawing-room and Buffet, on Double Daily Trains between St. Louis and Mobile without change. For rates, tickets, time of trains, and general traveling information, apply to any Ticket Agent, or City Ticket Office, 215 N. Fourth Street, St. Louis, Mo.

W. B. Rowland, Gen. Agent, 215 N. Fourth Street, St. Louis, Mo.

E. E. Posey, Gen. Passenger Agent, Mobile, Ala.

Jno. G. Mann, General Manager, Mobile, Ala.

BUFFET COMPARTMENT SLEEPING CARS.

A snug, richly furnished apartment, into which the traveler can lock himself or herself and enjoy absolute privacy, brilliantly lighted by the Pintsch Gas System, supplied with lavatory and closet, having an electric bell for summoning an attendant, should he be desired to perform any personal service or serve any order from the well-stocked buffet—this is what the Wabash offers its patrons in the way of Sleeping Car facilities, and at very reasonable prices. These superb compartment cars are run on night trains between St. Louis and Kansas City, St. Louis and Chicago, and Chicago and Detroit.

Send for Kunkel Brothers' complete and descriptive catalogue of sheet music, etc. This catalogue embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students Kunkel's Royal Edition of Standard Works is pre-eminently the finest in the world. It is the most correct typographically, the most carefully fingered, and is phrased throughout, clearly indicating to the student the correct mode of reading and playing the composition. Kunkel's Royal Edition has been edited by the following eminent composers and pianists: Hans von Bülow, Franz Liszt, Carl Klindworth, Julia Rive-King, Louis Kohler, Ernest R. Kroeger, Theodore Kullak, Carl Reinecke, Anton Rubinstein, Charles and Jacob Kunkel, and others.

Good News!

We have just published

A Superb Edition of "THE PALMS" by CHARLES KUNKEL.

Magnificently illustrated by a full page cut. An interesting Explanatory Text.

This is without doubt the Greatest Transcription ever published of the famous song, "THE PALMS," by the celebrated composer, J. Faure. Retail Price, One Dollar.

KUNKEL BROTHERS, Publishers, ST. LOUIS, MO.